

# DON'T MEAN NOTHING

Words by  
RICHARD MARX

Medium Rock

Music by BRUCE GAITSCH  
and RICHARD MARX

5

The sheet music consists of three systems of music. The first system starts with a piano part in C major, followed by a guitar part in C major. The second system begins with a piano part in F major, followed by a guitar part in C major. The lyrics for the first two systems are: "Wel-come to the big— time. You're bound to be— a star... And". The third system begins with a piano part in F major, followed by a guitar part in C major. The lyrics for the third system are: "e - ven if you don't go— all the way,— I know that you'll— go far.— This". The fourth system begins with a piano part in Bb major, followed by a guitar part in F major. The lyrics for the fourth system are: "race is for rats.— It can turn you up-side down. Ain't no one you can count on in this". The music includes various chords, rests, and dynamic markings like *mf* (mezzo-forte) and *R.H.* (right hand).

G

Am

F

G



sleaz - y lit - tle town, — oh no.

Lots of prom-is - es in — the dark...

Am

Bb

C



But don't you

o - pen your heart. —

(1.3.) 'Cause it don't mean noth-in', }

(2.) But it don't mean noth-in', }

the

Bb

F

C



words that they say. —

No, it don't mean noth-in', these

games that peo-ple play. —

Bb

2nd time to Coda I

3rd time to Coda II

No, it don't mean noth-in', no

\* vic - tim, no crime. —

No, it don't mean noth-in' till you

\*Play cues notes 2nd and 3rd times.

F

C

Bb



sign it on the dotted line. —

N.C.

C

The di - rec - tor smiles as you

L.H.



Bb

F

walk in the door.

He

says, "I love your work, babe,

but you're

C

just not what we're look-ing for."

It's nev-er what

but

who it is you know..

So

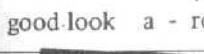
F

eas - y to get stuck in all that

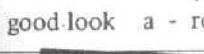
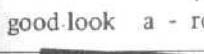
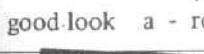
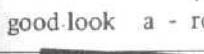
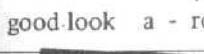
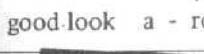
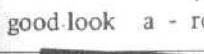
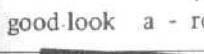
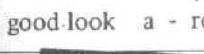
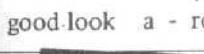
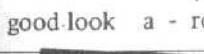
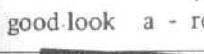
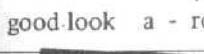
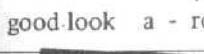
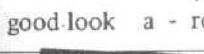
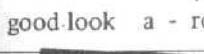
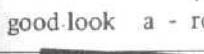
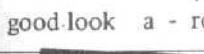
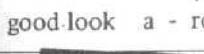
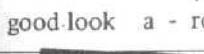
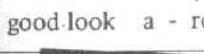
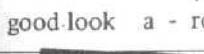
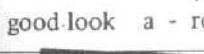
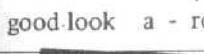
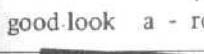
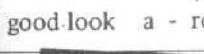
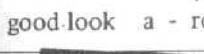
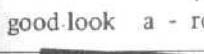
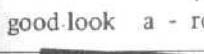
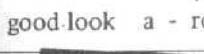
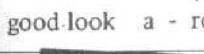
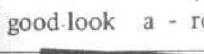
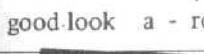
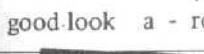
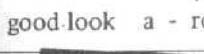
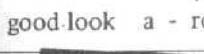
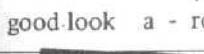
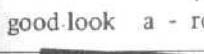
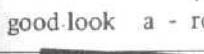
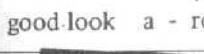
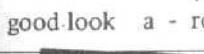
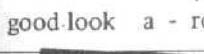
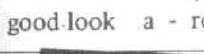
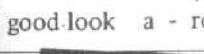
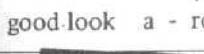
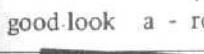
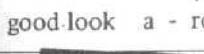
Cal - i - for - nia snow, oh..

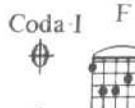
G

Take a

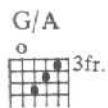


D.S. al Coda I





Am



sign it on the dotted line. Hol - ly-wood can be so lone -

Am



F

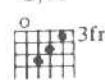


ly, make you the win - ner of a los - ing fight. But the

Am



G/A



Am



F



par - ty is nev - er o - ver, 'cause stars are al - ways shin - ing; does - n't

Am



B♭



C



imat - ter if it's day or night. The pro - du - cer says, "Let me change a line or two," and a

lit - tle bit of some - thing can look aw - f'ly good to you.

F



C





And you wan-na scream, but you got - ta keep it all in - side. When you're

F

G

try'ng to make a liv - ing, there ain't no such thing as pride, oh no.

Am

F

G

— Lots of prom - is - es in — the dark. Don't you

Am

Bb

D.S. al Coda II

Coda II

F

o - pen your heart. —

sign it on the dot - ted line. —

C

Bb

F

Repeat and fade

Don't mean

noth-in'. —

Don't mean

noth-in'.

## NOW AND FOREVER

Words and Music by  
RICHARD MARXSlowly  $\text{♩} = 80$ 

G C/G G C/G

(with pedal)

Verse:

G D/F# Em Am Em/G

1. When - ev - er I'm wear - y from the bat - tles that rage in my  
2. Some-times I just hold you. too caught up in me to

D/F#

G

D/F#

Em

head,  
seeyou make sense of  
I'm hold - ing amad - ness  
for - tunewhen my  
that

Am

Em/G

D/F#

C

san - i - ty hangs by a  
heav-en has giv - en tothread.  
me.I lose my way.  
I'll try to show.

— but still you seem to un - der - stand.  
— you each and ev - 'ry way I can.  
Now and for - ev - now and for - ev -

Am7

C/D

D

I.

C/G

- er,  
- er,I will be your man.  
I will be your man.

2.

G

C/G

B7

Bridge:  
Em

C

Now I can rest my wor - ries and

mf

G

D

Em

C

G

D/F♯

al - ways be sure — that I won't be a - lone — an - y - more —

12 Em

C

G

D

Am7

If I'd on - ly known you were there\_ all the time, all this time...

Cm( $\#$ 7)

Cm6

G

D/F $\sharp$ 

Em

Am

Em/G

D/F $\sharp$ 

G

D/F $\sharp$ 

3

Em

Am

Em/G

D/F $\sharp$ 

C

B7

Em

/D

Un - til the day\_ the o - cean does - n't touch\_ the sand,

A musical score for a vocal and piano piece. The vocal part is in soprano clef, and the piano part is in bass clef. The score is divided into measures by vertical bar lines. The vocal line consists of a series of eighth and sixteenth note patterns. The piano line provides harmonic support with chords and bass notes. The lyrics are integrated into the vocal line, appearing below the staff. The chords are labeled above the staff: A7/C# (in measure 1), Am7 (in measure 2), C/D (in measure 3), and D (in measure 4). The vocal part begins with a dotted half note, followed by a series of eighth and sixteenth note patterns. The piano part starts with a bass note and a chord, followed by eighth and sixteenth note patterns. The vocal line continues with a series of eighth and sixteenth note patterns, and the piano part continues with eighth and sixteenth note patterns. The vocal line ends with a series of eighth and sixteenth note patterns, and the piano part ends with a bass note and a chord.

G C/G Am7

Now and for - ev - er,

Cm6 G C/G D/G G

poco rit. e dim.

mp

# ENDLESS SUMMER NIGHTS

Words and Music by  
RICHARD MARX

Moderately slow

Guitar → G  
(capo 3rd fret)



Piano → Bb

C



Eb



F



Eb

F

*mf*



Bb



Eb



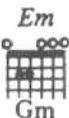
F



Eb



F



Gm



Sum-mer came\_ and went\_ with - out\_ a warn - ing.  
still re - call\_ the walks\_ a - long\_ the beach - es,  
and the

**Em**  

**Gm**  

**D**  

**F**  


All at once I looked and you were gone.  
 way your hair would glis - ten in the sun. And

**C**  

**Eb**  

**Am7**  

**Cm7**  


now you're look - ing back at me,  
 Ris - ing in the af - ter - noon, search - ing for a way that we can be  
mak - ing love to you un - der the moon.

**G**  

**Bb**  

**F**  

**Ab**  


like we were be - fore.  
 Oh. Do you re -

**Em**  

**Gm**  

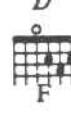
**D**  

**F**  

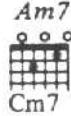

Now I'm back to what I knew be - fore you.  
 mem - ber all the nights we spent in si - lence? Some -

Em   
 Gm 

how the cit - y does - n't look the same. I'd  
 Ev - 'ry sin - gle breath you took was mine.

D   
 F 

C   
 Eb 

Am7   
 Cm7 

give my life for one more night of hav-ing you here to hold me tight. Oh please,  
 We can have it all a - gain. Say that you'll be with me when the sun

G   
 Bb 

F   
 Ab 

take me there a - gain. Oh, oh.  
 brings your heart to mine. Oh, oh.

D   
 F 

C   
 Eb 

D   
 F 

G   
 Bb 

C   
 Eb 

And I re - mem - ber how you loved.

17

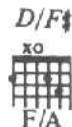
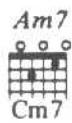
me. Time was all — we had — un - til — the day —

we said — good - bye. I re - mem - ber ev - 'ry mo -

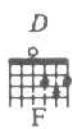
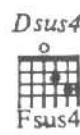
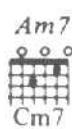
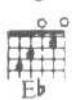
ment of those end - less sum - mer nights.

1. D C D . . . 2. D G D/F♯ Em7add4

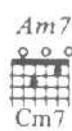
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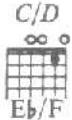
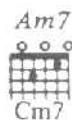
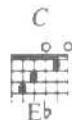
There's on - ly so - much I can say, so please don't run - a - way



from what we have to - geth - er.



It's on - ly you - and me - to - night, so let's stay lost - in flight..



*D.S. and fade*

— Oh, won't - you please - sur - ren - der. —

And I —

# SHOULD'VE KNOWN BETTER

Words and Music by  
RICHARD MARX

Moderately fast

Guitar → Em9(no 5th)  
(capo 1st fret)



Piano → Fm9(no 5th)

Gmaj7(no 3rd)



A



A♭maj7(no 3rd)

A♭maj7(no 3rd)

B♭

Bm7



A/B



Bm7



A/B



D/G



A/G



D/G



A/G



D/A



A

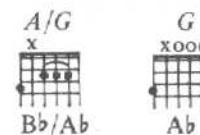
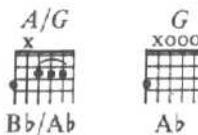


D/A



A



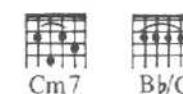


Musical score for the first section of the song. The vocal line consists of eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained notes and eighth-note patterns. The key signature is B-flat major (two flats).

Bm7 A/B

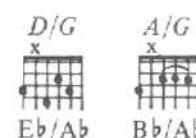
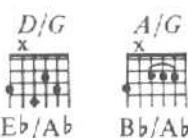


Bm7 A/B



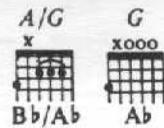
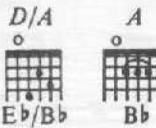
An - oth - er sleep - less night. I can't ex - plain.  
 There was no risk that I would - n't take,  
 I can't re - mem - ber if the lies were true.

Musical score for the second section of the song. The vocal line continues with eighth and sixteenth notes. The piano accompaniment provides harmonic support. The key signature is B-flat major (two flats).

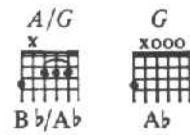
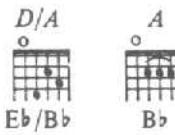


Some-bod - y said they heard me call your name.  
 and not a prom - ise that I did - n't make.  
 It's been a mil - lion years since I touched you.

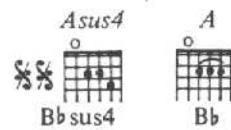
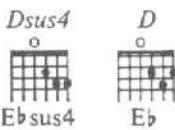
Musical score for the third section of the song. The vocal line consists of eighth and sixteenth notes. The piano accompaniment provides harmonic support. The key signature is B-flat major (two flats).



The ra - di - o\_\_\_\_ won't let \_ you\_ leave my\_ mind.\_  
All I asked\_ was that\_ you\_ just hold\_ on.\_  
I thought time\_ might help\_ me\_ win this\_ game,\_



I know it's o - ver but\_ I \_\_ don't know\_ why.\_  
And now I'm won - der - ing\_ what\_ I did\_ wrong.\_  
but being a - way\_ from you\_ is\_ slow - ly\_ driv - ing me in - sane.\_



I should have known\_bet - ter\_ than to fall in love with\_

you. ————— Now love is just — a fad — ed mem - o - ry. —

Dsus4

D

Asus4

A

Should - 've known bet - ter. —

Now I'm a pris - 'ner to this

A/G

G

Bb/Ab

F#m7 Em9

Fm9 2fr.

A/E To Coda

1.

G/A

pain. —————

And my heart

still

aches

for

Bm7



Cm7

A/B



Bb/C

Bm7



Cm7

A/B



Bb/C

you.

Ooh.....

D/G



Eb/Ab

A/G



Bb/Ab

D/G



Eb/Ab

A/G



Bb/Ab

2-Em7

ox

3fr.

Fm7

G/A

o

3fr.

Ab/Bb

G

xoooo

Ab

A/G

x

Bb/Ab

G

xoooo

Ab

aches

for

you.

I

gave\_

you

all

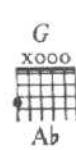
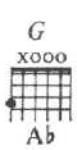
of\_

my

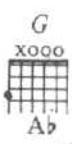
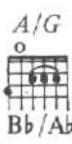
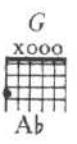
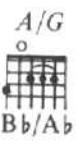
bod -

y\_

and



soul, nev - er be - liev - ing we might lose\_ con -



trol. I took\_ my hands off\_ the wheel.

Bmsus2



Cm sus2

x 3fr.  
A♭maj7 add6

Asus4  
  
B♭sus4

Gmaj7-5  
  
A♭maj7-5

E6/9  
  
F6/9

A6/9  
  
B♭6/9

D.S. al Coda



Coda  
Em7  
  
Fm7

G/A  
  
A♭/B♭

Dsus4  
  
E♭sus4

D  
  
E♭

D.S. and fade

aches

for \_\_\_\_\_

you.

I should have known\_bet - ter\_

## ANGELIA

Words and Music by  
RICHARD MARX

Moderately

Chords: Cm, Fm7, B<sub>b</sub>sus, B<sub>b</sub>, B<sub>b</sub>sus2

Chords: Cm, Fm7, B<sub>b</sub>sus, B<sub>b</sub>, B<sub>b</sub>sus2

Verse:

Chords: E<sub>b</sub>/G, A<sub>b</sub>, Fm

Lyrics: 1. Mem'ries of you and me \_\_\_\_\_  
2. I lie a - wake at night, \_\_\_\_\_  
tum-ble in - side wait for the sun \_\_\_\_\_

Chords: B<sub>b</sub>, E<sub>b</sub>/G, A<sub>b</sub>

Lyrics: my head, \_\_\_\_\_ the way that we used to be, \_\_\_\_\_  
to shine. \_\_\_\_\_ I still feel you next to me, \_\_\_\_\_

Fm



B♭/D



D♭



things that we said.  
your lips on mine.

No one has ev -  
With-out a warn-

3. Tried to be what you want-

E♭

- er made me be - lieve so strong.  
- ing you made your love a lie.  
- ed, I gave you all I had.

D♭

E♭

You left me to won - der how did our love go wrong.  
Then you said you were sor - ry, but you nev - er told me why.  
Girl, you left me with noth - ing, nothing but a pho - to graph.

Chorus:

Cm



Fm7



An - gel - i - a,

B<sub>b</sub>sus

B<sub>b</sub>

Cm

where you run-ning to now? An gel - i -

A<sub>b</sub>

B<sub>b</sub>sus

To Coda 1. B<sub>b</sub>

- a, 1.2. got to make you turn a - round.  
3. won't you please turn a - round.

2. B<sub>b</sub> B<sub>b</sub>sus2

Bridge: A<sub>b</sub>

May-be my love is in vain, may - be you're the

B<sub>b</sub>

A<sub>b</sub>

hurt - ing kind. Can't take no more of this pain..

D.S.  al Coda

I've got to get you off my mind.

 Coda

An

gel - i

a,



where you run - nin' to

now?

An

gel - i -



Repeat and fade

- a,

where you run - nin' to

now?

An -

# HOLD ON TO THE NIGHTS

Words and Music by  
RICHARD MARX

Moderately slow

Guitar → Am  
(capo 3rd fret)



Piano → Cm

Dm  
F

Fm

A♭

F

*legato*  
*mp*

G  
xooo  
B♭

Am  
Cm

Dm  
Fm

F  
A♭

G  
xooo  
B♭

Am  
Cm

Just when I — be - lieved.  
How do we — ex - plain —

*mp - mf*

Fsus2/A  
xoo  
A♭sus2/C

Gsus4  
xoo  
B♭sus4

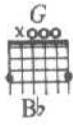
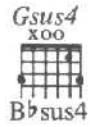
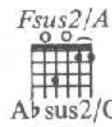
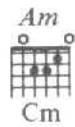
G  
xooo  
B♭

Gsus2  
xo x  
B♭sus2

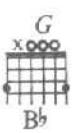
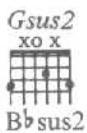
G  
xooo  
B♭

I could - n't  
some-thing that

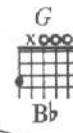
ev - er want for more,  
took us by sur - prise?



this ev - er-chang - ing world. push - es me through an - oth - er door.  
Prom - is - es in - vain, love that is real, but in - dis - guise.



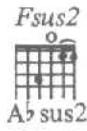
I saw - you smile and my  
What hap - pens now? Do we



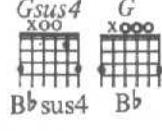
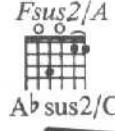
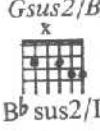
mind could not - e - rase - break an - oth - er rule,

the let our beau - ty of - your face.  
lov - ers play the fool?

Just for - a while - I don't - know how -



*Play 1st time only*



won't you to

let me shel - ter you?

Play 2nd time only

Gsus2/B



Bb sus2/D

Fsus2/A



Ab sus2/C

Gsus4



Bb sus4

G



C/E



Eb/G

F



Ab

stop feel - ing this way. Hold on to the nights..

Gsus4



G



C/E



F



Gsus4



G



Hold on to the mem - o - ries.

1.

C/E



Eb/G

F



Gsus4



G



I wish that I could give you some - thing more, that I could be yours..

Am



Cm

Dm



Fm

F

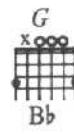
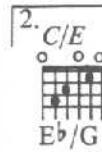


Ab

G



Bb



If on - ly I could give you more.

Well, I

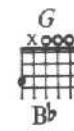
Bm



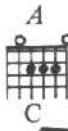
A



think that I've been true to ev - 'ry - bod - y else but me. And the



way I feel a - bout you makes my heart long to be free. Ev - 'ry



time I look in - to your eyes, I'm help - less - ly a - ware

that the

Chords: Dm7, Fm7, F6, A6, E/G  
Lyrics: some - one I've \_ been search - ing for \_ is right there.

The image shows a musical score for a piano and guitar. The piano part is in the bass clef, and the guitar part is in the treble clef. The guitar part includes chord diagrams and fingerings. The chords shown are D/F# (x0), Bm, A/B (x o), Bm, and A. The fingerings indicate the left hand should play the bass notes and the right hand should play the treble notes. The score includes a bass line and a treble line, with a dynamic marking of  $\text{f}$  (fortissimo) in the treble line.

*cresc.*

*f*

Hold on to the nights.

Chord diagrams and lyrics:

- Chord 1: D/F# (F/A) with 'xo' markings
- Chord 2: G with 'xoooo' markings
- Chord 3: Bb
- Chord 4: Asus4 (Csus4) with 'oo' markings
- Chord 5: A
- Chord 6: C

Lyrics: Hold on — to the mem - o - ries. —

Bm7



Dm7

G



Bb

Asus4



Csus4

A



C

I wish that I could give you more.

D/F#



F/A

G



Bb

Asus4



Csus4

A



C

Oh.

D/F#



F/A

G



Bb

Asus4



Csus4

A



Bm7



Dm7

G



Bb

Asus4



Csus4

A



C

D/F#



F/A

G



Bb

Asus4



Csus4

8va

Hold on to the nights.

# TAKE THIS HEART

Words and Music by  
RICHARD MARX

Moderate rock

Musical score for the first section of 'Take This Heart'. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is on the treble clef staff, and the bass line is on the bass clef staff. Chords indicated above the staff are F, Fsus, F, and Fsus. The dynamic 'mp' (mezzo-forte) is marked. Measures 1-4 are shown.

Musical score for the second section of 'Take This Heart'. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is on the treble clef staff, and the bass line is on the bass clef staff. Chords indicated above the staff are F, C/F, and B-flat. The dynamic 'mf' (mezzo-forte) is marked. Measures 5-8 are shown.

Musical score for the third section of 'Take This Heart'. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is on the treble clef staff, and the bass line is on the bass clef staff. Chords indicated above the staff are Csus, C, and F. Measures 9-12 are shown.

Verse:

Musical score for the 'Verse' section of 'Take This Heart'. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is on the treble clef staff, and the bass line is on the bass clef staff. Chords indicated above the staff are F, C, and B-flat/D. The lyrics are:

1. I've been where you  
2. The pain's still a - are be - fore.  
live in you  
No one un - der -  
for what one man

Measures 13-16 are shown.

C/E

F

C

stands it more.  
put you through.You fear ev - 'ry  
You say that we'restep all you the take,  
the same,

Bb/D

C/E

Dm

but so sure that that your  
I'm called by no heart oth - er break.It's not how the  
We all need a

Gm7

Dm

Gm7

sto - ry ends.  
place to run.You'll be back on your  
Won't you let mefeet a - gain.  
be the one.

§ Chorus:

G

D/G

Csus2

Ba - by,

this time

there ain't noth - ing gon - na

Dsus

D

G

D/G

take this heart a - way.

No more

good - byes.

Csus2

1.

Dsus

D

Dsus

D

There ain't noth - ing gon - na take my\_\_\_\_ heart\_\_\_\_ a - way\_\_\_\_

G

Gsus

G

Gsus

2.

Dsus

D

Dsus

D

Am7

take my\_\_\_\_ heart\_\_\_\_ a - way\_\_\_\_

Don't keep the dream in you

D/F#

G

locked out - side\_\_\_\_ your door\_\_\_\_

Am7

Csus2

G

D

Just be - lieve in\_\_ this love and don't be a - fraid an - y -

f

Csus2

F

C/F

more.

Woh.

Bb sus2

Csus

C

F

C/F

Bb sus2

Csus

C

Dm

I need you\_ to

mf

Gm7

Dm

Gm7

D.S.  and fade

please\_ be strong,\_

I've wait - ed\_ for

you\_ too long.

## ANGEL'S LULLABY

Words and Music by  
RICHARD MARXSlowly  $\text{♩} = 72$ 

§ Verse:



1. I was nev - er a - live -  
 2. Know I'm for - ev - er near,  
 3. And when the world seems cold,



till the day I was blessed with you.  
 the one you can al - ways call.  
 you feel that all of your strength is gone.

When  
Right



Bridge:



Em7 Am7 Dm7 F(9)

So tell me how to stop the years from rac-ing. Is there a se - cret some-one knows?

Em7 Am7 Dm7 F(9) D.S.  $\frac{5}{8}$  al Coda

Em7 Am7 Dm7 F(9) D.S.  $\frac{5}{8}$  al Coda

I'll nev-er catch all the mem - o- ries I'm chas-ing. I'll nev-er be read-y to let go.

Em7 Am7 Dm7 F(9) D.S.  $\frac{5}{8}$  al Coda



Coda Am7 Fmaj9 C/G

by. Let this be our

Am7 Fmaj9 C/G

G F(9) Dm11 C

an - gel's lul- la - by.

G F(9) Dm11 C

# SATISFIED

Words and Music by  
RICHARD MARX

Moderately

Sheet music for piano and guitar. The piano part is in F# minor (4/4 time). The guitar chords shown are E♭ and D♭. The vocal line begins with a melodic line. The section ends with a repeat sign and the instruction '1.2.'

Sheet music for piano and guitar. The piano part is in F# minor (4/4 time). The guitar chord shown is F5. The vocal line begins with '1. We work\_ our bod\_ - ies wea - ry'. The section ends with a repeat sign and the instruction '3. N.C.'

Sheet music for piano and guitar. The piano part is in F# minor (4/4 time). The guitar chords shown are F5, E♭, F5, and E♭. The vocal line continues with '2. Ig - nore\_ the hes - i - ta - tion' and 'to stay\_ a - live. that ties\_ your hands.'

Sheet music for piano and guitar. The piano part is in F# minor (4/4 time). The guitar chords shown are F5, E♭, Cm, and E♭. The vocal line continues with 'There must\_ be more to liv - in' Use your\_ i - mag - i - na - tion' and 'than nine\_ to five. and take\_ a chance.'

I Why should we wait for some bet-ter time?  
I won't let my mo-ment of truth pass me by.

Fm 3 A♭ 3 Cm

There may not e - ven  
 I've got - ta make my be a to - mor - row.  
 move now or nev - er.

Ain't no sense in  
 And if they turn me

Eb Fm A♭

los - ing your mind.  
 loose on this town,

I'm gon - na make it  
 they're gon - na have to worth  
 hold the ride.  
 me down. } Don't you

Eb D♭ Eb D♭

know?  
 I won't give up un - til I'm sat - is - fied.

Eb D♭

Don't you know?  
 Why should I stop un - til I'm

Eb D♭

N.C. 1. 2.

sat - is - fied?  
 Don't you



## UNTIL I FIND YOU AGAIN

Words Music by  
RICHARD MARXModerately slow  $\text{J} = 76$ 

Verse:



1. Late - ly I've been\_ try - ing to fill up my days\_ since you're gone.  
 2. Will the arms of hope sur - round\_ me. Will time be a fair - weath - er friend?



The speed of love is\_ blind - ing and I or just  
 Should I call out to\_ an - gels



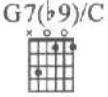
did - n't know how\_ to hold on\_ drink my - self sob - er a - gain?

My mind\_ won't clear\_ I'm out\_ I can't hide, it's true, I still burn\_



of tears, my heart's got no room left in - side.  
for you. Your mem - ry just won't let me go. }

*Chorus:*



1.2. How man - y dreams will end? How long can I pre - tend?  
— 3. (Inst. solo ad lib...)



To Coda

How man - y times will love pass me by un -



til I find you a - gain?



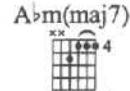
A♭maj9



I'd hold you tight - er, clos - er than ev - er be - fore.



No flame would burn bright - er if I could touch.



D.S. § al Coda

— you once more,

hold you once more.



...end solo)

3  
rit.



How man - y dreams\_ will end?—

How long can I pre - tend?—

*a tempo*



How man - y times\_ will love\_ pass me by\_ un -



til I find you\_ a - gain,—

un - til I find\_ you\_



a - gain?—

*rit.*

# HAZARD

Words and Music by  
RICHARD MARX

Medium tempo

Guitar capo 3rd fret: Em



Piano: Gm



F/A

Bb



Cm



Cm/Bb



Gm



Gsus2

1. My

§ Verse:



Gm

moth - er came to Haz - ard when I was just sev - en.  
2. No one un - der - stood what I felt for Mar - y.

(mf)

3. Instrumental

E - ven then\_\_\_\_ the folks\_\_\_\_ in the town\_\_\_\_ she said went with out  
No one cared\_\_\_\_ the un - til\_\_\_\_ the night\_\_\_\_ she went with out



F



C

prej - u - diced eyes, \_\_\_\_\_  
walk - ing a - lone \_\_\_\_\_

"That and boy's not right."  
nev - er came home.\_\_\_\_\_



Gm

Three years a - go when I  
Man with a badge came

came to know Mar - y,  
knock-ing next morn - ing.

first time that some - one looked be - yond the  
Here I was sur - round - ed by a thou - sand ru - mors and the lies  
fin - gers sud - den - ly.



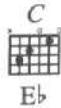
F

and saw the man in - side.  
point - ed right at me.\_\_\_\_\_

I. We  
2.3. I

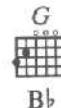


C



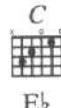
C

E♭



G

B♭

used  
swearto walk down by—  
I left her by—the riv - er.—  
the riv - er.—She  
I

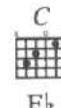
C

E♭



Em

Gm

loved  
swearto watch the sun— go  
I left her safe— anddown.  
sound.We  
I

C

E♭



G/B

B♭/D



Em

Gm

loved  
needto walk a - long—  
to make it to—the riv - er.—  
the riv - er.—and  
and

D

F



C

E♭



Em

Gm

To Coda ♪



Bm7

Dm7

dream  
leaveour way out of this  
this old Ne - bras - katown.  
town.

*D* *F* *C* *E♭* *Em* *Gm*

I think a - bout my life gone\_ by\_ and how it's done\_ me wrong...

*D* *F* *C* *E♭*

There's no es - cape for me this time.

*G/B* *B♭/D* *C* *E♭* *G/D* *B♭/F* *D* *F* *D.S. ♫ al Coda*

All of my res - cues are gone, long\_ gone.

*Φ Coda* *Em* *Gm* *Repeat and fade*

# KEEP COMING BACK

Words and Music by  
RICHARD MARX

Medium soft rock



Verse:



You know just how to hurt me, and how to take all my pain a-way.



Girl, you must be the dev-il in dis-guise.

There were times I think you knew when I was...



Bm7 E7 Bm7 E7

— so a - fraid of you. There's some kind of mad -

Bm7 E7

- ness in your eyes. You know a place

§ F#7sus/C# F#7 Bm7

— bur - ied of con - deep in my heart - fus - ing a heart - that no - bod - y else can see - no - bod - y else could do -

E7 F#7sus/C# F#7 N.C.

Some-thing in you has tak-en I don't some kind of hold\_ of me. want to get o - ver you. I don't know Why should I try? I don't

Chorus:



why I keep com-ing back to you, babe.

To Coda ⊕



{ I don't know } why I keep com-ing back to you,

{ Just tell me }



to you, ba - by.



You say we should-n't be lov-



- ers, and I say we can't just be friends,

and all this talk-ing just makes



D.S. al Coda

me want you more. You've got a way.

Coda



keep com - ing back\_\_\_\_\_ to you, my ba - by.



I don't know why I keep com-ing back\_\_\_\_\_ to you,



babe.

Just tell me why I

keep com-ing back\_\_\_\_\_ to you.





Bm7



E7



F#7sus/C#



(b) no - bod - y else could do.

Why should I try?

I don't

F#7



N.C.

want to get o - ver you. Oh, I don't know

Bm7



E7



why

I

keep com-ing back to you,

babe.

Bm7



E7



Just tell me

why

I

Bm7



D



E



Repeat and fade

keep com-ing back\_

to you, babe.

I don't know

# THE WAY SHE LOVES ME

Words and Music by  
RICHARD MARX

Moderate shuffle  $\text{♩} = 108$  ( $\text{♩} = \text{♩}^3 \text{♪}$ )

E

F♯m

*mf* Let me tell you 'bout the way she loves\_ me. Ooh, I want the world\_ to know\_

8

8

8

E

I'm cra - zy 'bout the way she loves\_ me.

8

8

F♯m

C♯

Ooh, I'm proud to let\_ it show, yeah,\_ yeah,\_ yeah.

8

8

N.C.

D♭7 N.C.

3

§

D♭

3

Verse:

3

1. I'll have this feel-ing— 'till the  
2. Came close to let - ting— this  
3. (Instrumental solo ad lib....)

C♭

3

day that I die,...  
train pass me by,...

when I hear my ba - by call  
just like a fool sec-ond guess - in'.  
- in'.

D♭

C♭

3

A sim - ple mo-tion, a look in her eyes...  
I could have spent my life won - der - ing why...

and I'm help-less-ly fall -  
I did - n't cher-ish the bless -

E♭m7

A♭

3

- in...  
- ing...  
...end solo)

I'd give all\_\_\_\_ of  
If I'd have known she'd  
No-bod - y else could

some-bod - y else\_\_\_\_  
come my\_\_\_\_ way\_\_\_\_  
do me so right,\_\_\_\_

D $\flat$ G $\flat$ 

for an - y piece of her  
the lone - ly nights would - 've  
a breath of heav - en in

heart\_\_\_\_ that's left.\_\_\_\_  
been\_\_\_\_ o - kay.\_\_\_\_  
my dark - est night.\_\_\_\_

E $\flat$ m7A $\flat$ susA $\flat$ 

She knows me bet - ter than I  
I have her prom - ise that she's  
I'm gon - na hold on with

know my - self.\_\_\_\_  
gon - na stay.\_\_\_\_  
all of my might.\_\_\_\_

3

3

Chorus:

E

F $\sharp$ m7

Let me tell you 'bout the way she loves\_ me. Ooh, I want the world to know..

E

3

I'm cra - zy 'bout the way she loves\_ me. Ooh,..

1. 2.

D.S. 

3. Repeat ad lib. and fade.

F $\sharp$ m7

— I'm proud to let it show. —

3

3

3

## TOUCH OF HEAVEN

Words and Music by  
RICHARD MARXModerately slow  $\text{♩} = 88$ 

N.C.

Gm7

Just a touch of heaven.

Verse 1:

1. Your eyes burn through me,  
oh, like a raging fire. I fall blissfully every time you say just



one lit - tle word. You know it makes me cra - zy.

## Verses 2 &amp; 3:

2. You ask way too much. Oh, when you say that I can  
 3. I have dreamed of this, your bod - y next to mine.



look but do not touch. I have nev - er want - ed an - y oth - er girl  
 Drown - ing in ev - 'ry kiss, I how I've longed to find my one and on - ly girl.



the way I want you, ba by. I sur - ren -  
 And I found her in you, ba by. All I ev - er



der want-ed to what I \_\_\_\_\_ can't con-trol.  
is ev-'ry-thing that you are.

Drunk with de-sire, \_\_\_\_\_  
Don't leave me long-ing,

I've o-pened up my  
be-ten-der with my

N.C.



Chorus:



soul. } You know I would go \_\_\_\_\_ a-round the world, I'd take you an-y-where, oh, ba-by,  
heart. }



an-y-where for a touch of heav-en. Tell me what you want, I'll give you



1.



an-y-thing, oh, ba-by, ev-'ry-thing for a touch of heav-en.

2.

D7



ev - 'ry - thing for a touch of

Bridge:

Gm7



E♭



F



Gm7



F



heav - en.

Ev - 'ry - one says you've been lead - ing me on.

E♭



F



E♭/G



D7



Gm7



Too late for warn - ings, I'm al - read - y gone.



I sur - ren - der to what I can't con - trol. Drunk with de - sire.,



N.C.

I'm giv - ing you my soul.

You know I would go



a - round the world, I'd take you an - y-where. oh, ba - by, an - y-where for a touch of



heav-en. Tell me what you want, I'll give you an - y-thing. oh, ba-by.

1.



2.



ev - 'ry-thing for a touch of heav-en. I'd go ev - 'ry-thing for a touch of



Repeat ad lib. and fade

heav - en.

# RIGHT HERE WAITING

Words and Music by  
RICHARD MARX

Moderately

Verse:

Csus2/F



Dm7(4)



G/B



Am



- ter, on the line, but it does-n't stop\_ the pain. If I see you next.  
I taste the tears, but I can't get near\_ you now. Oh, can't you see\_

Fsus2/D



Am



Fsus2/D



Fsus2/G



to nev - er,\_\_\_\_  
it, ba - by?\_\_\_\_

how can we say - for - ev - er?\_\_\_\_  
You've got me go - in' cra - zy.\_\_\_\_

§ Chorus:

C



Am



Wher-ev - er you go, what-ev - er you do, I will\_ be right\_

F



G



here\_ wait - ing for you.

What-ev - er it takes,

or how my heart breaks,

Am



To Coda ⊕ I.

F



G



Am



I will\_ be right here\_ wait - ing for you.



*D.S. \$ al Coda*

A musical score for a vocal and guitar piece. The vocal part is in soprano clef, and the guitar part is in bass clef. The score consists of four measures. The first measure starts with an Am chord (three vertical lines on the 6th, 5th, and 4th strings) followed by a melodic line of eighth and sixteenth notes. The second measure starts with an Fsus2/D chord (three vertical lines on the 6th, 5th, and 3rd strings) followed by a melodic line. The third measure starts with an Am chord followed by a melodic line. The fourth measure starts with an Fsus2/D chord followed by an Fsus2/G chord (three vertical lines on the 6th, 5th, and 2nd strings) and concludes with a melodic line. The lyrics "Oh, can't you see it ba - by?" are in the first two measures, and "You've got me go - in' cra - zy." are in the last two measures. The vocal line features eighth and sixteenth notes, and the guitar line features eighth and sixteenth notes.

F G C G

Waiting for you.

Am

F

Gsus

G

C

rit.

# TOO LATE TO SAY GOODBYE

I love you Dana

Synth Strings: C G2 Hm7(1) Em7(3)

Words by Fee Waybill  
Music by Richard Marx

Moderately

Em7

Em/D

Am7

1. C D

2. C D Em7

What I had to flaunt has come back to haunt like a  
I re - sist one more stran - ger's kiss, should the

Am7

Em7

rest - less wind. And the best of times that were  
thrill be gone. And if I must re - frain will I

Am7 C D

left be - hind, they come blow - in' in.  
wind up the same as the jeal - ous dogs?

From



No one's push - in' me through that door, but it might as well be a  
this day for - ward could be too long, but cross - ing the bor - der would

for-ty - four in the night. It's too late to say good-bye.  
be so wrong and you're right. It's too late to say good-bye.

I'm all out of lies. It's too  
I've run out of lies. It's too

late to say good-bye.  
late to say good-bye.

How can

2.

D

Em7

Em/D

Am7

C

D

A

Em

D

A

C

D

Em/B

B

I know that you're right.